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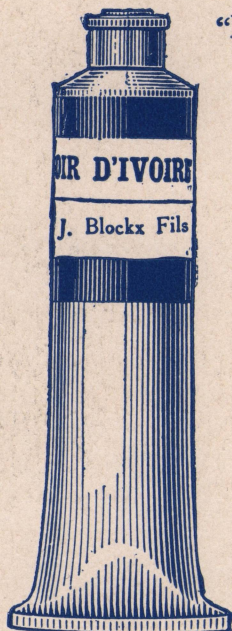
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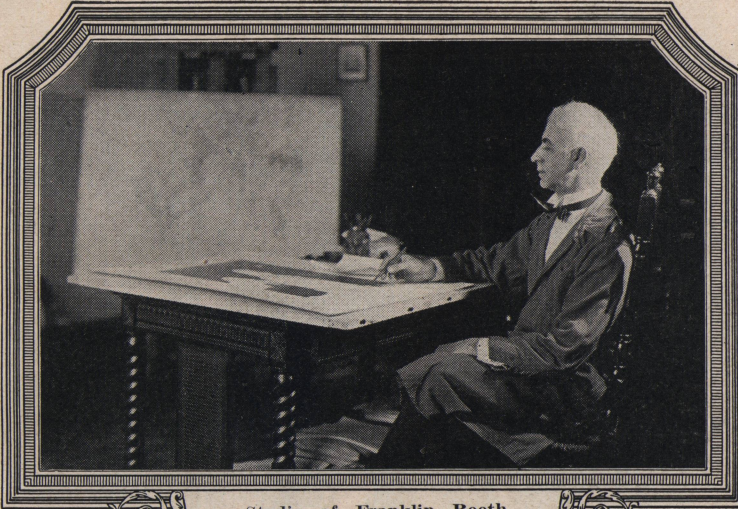
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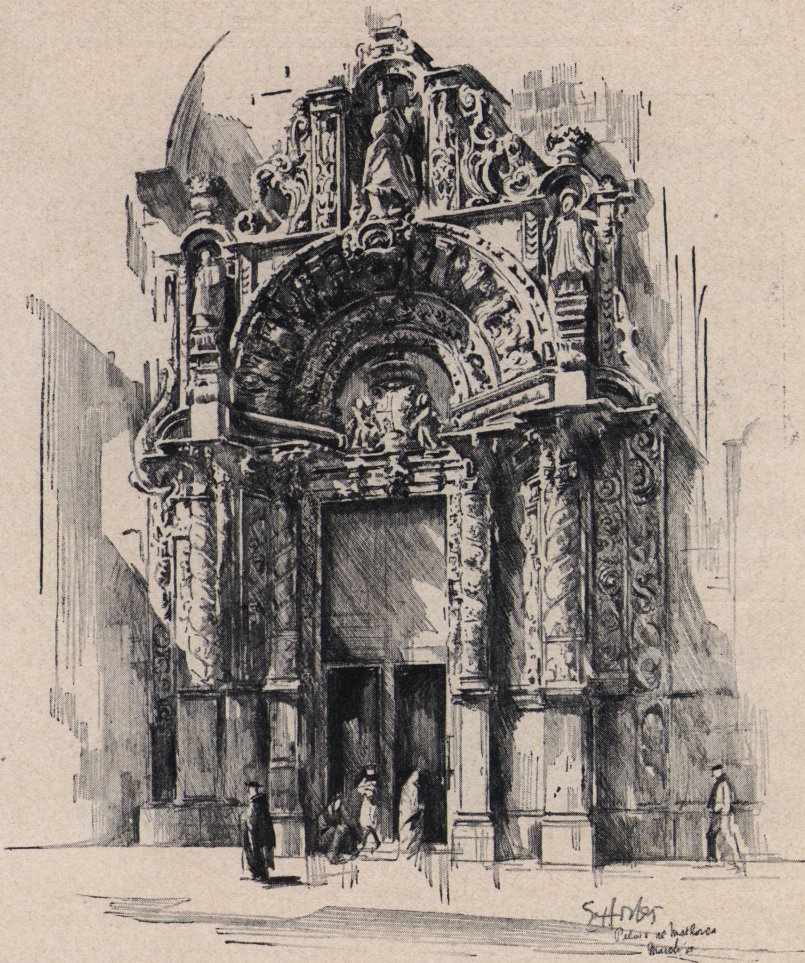
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PORTRAIT DE PETITE FILLE—PHILIPPE DE CHAMPAIGNE

Musee du Louvre

THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST

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AUGUST 31st, 1925

No. 12

Hints to Art Teachers

By PROFESSOR HERKOMER

The best teaching is that derived from a strong personality which impresses itself upon the student. The strong man will draw to him those who sympathize with his aims and his achievement, and he in turn will take into consideration the particular wants of each student, so as to develop character and individuality. Faults spring from differences of character or temperament, and can only be corrected by understanding the Ego.

The methods adopted for cultivating "seeing" are defective. Too much time is given up to copying from the flat and drawing from the antique. The antique should be contemplated only at the end of a student's course. It is absurd to give the beginner the highest convention we are cognizant of to copy. The student wants the actuality and picturesqueness of nature—casts from good, living models, not the abstractions of the Greek, beautiful as they are.

Then in perspective: instead of wearying and confusing the student with abstract rules and the "laws of perspective," he should be taught it practically by means of that simple contrivance—a sheet of glass fixed vertically, with a fixed point through which to view the object beyond.

A rod, with a circular ring of metal on one side, placed a foot or so from the glass, is best. The student then draws on the glass in Chinese white the object seen beyond, which will be in absolute perspective. The teacher can then run up vanishing lines, and prove why the drawing on the glass is in perspective, with some likelihood that the student will understand the theory of perspective.

There is abundant need of drawing early from the nude living figure, and also in painting from it. Competitions every month for the admission of one or more students

into the life class are to be recommended strongly.

Teaching from the life model is the highest in art, by which all the other branches are guided. Did not the Greek art, the highest of all, emanate principally, if not completely, from the study of the human figure? The human figure contains the completest curves and balances in lines that exist, and is consequently the best guide for all art, and, therefore, it is a great advantage for an art teacher to know the human figure as completely as possible.

The results of the methods of art teaching at present in vogue are felt by many to be highly unsatisfactory. A fixed official curriculum and fixed examinations give a mechanical stamp to the productions of the average art student. Long years spent in the mastery of the dry bones of his craft—anatomy, perspective, geometry—leave him without the power to express an original idea. General dissatisfaction with ordinary methods should tend to make us open-minded with regard to new ideas.

Art is not spontaneous. Art is not so much the outcome of an individual brain as it is the continuity of experiences which, concentrated in one specially gifted brain, produces those incomparable artists which are the crowning features of their time and country.

Art is, with literature and music, the flower of civilization. Like civilization it is a development of what was done before. The Egyptian and Babylonian art shows the origin of the Greek forms as developed under new conditions. The Roman art was the outcome of the Greek, and the decayed trunk being grafted with Oriental experience produced Byzantine art.

The Norman art was believed by their architects to be the continuation of Roman



ANIMAL DRAWING, TAUGHT BY SKETCHING FROM LIFE

architecture, as it was the dream of Charlemagne and later German emperors to reconstruct the Roman Empire until with the new religion came the neglect of old civilization. The fresh blood and the new contact with the Orient produced the medieval art, the beautiful northern flower that gave us our cathedrals. Little by little things forgotten were reinvented, and antiquity asserted itself once more, this time grafted on the medieval art, and our modern times began.

Go on in study in order that you may know much of what has been done, in order that you may be able to teach the real art, which is tradition, refreshed by modern feeling and temperament, and the world will gain and you will gain the world's gratitude.

If I insist on this it is because I see all around us a kind of painting produced and praised as the highest aim of art where one cannot distinguish an apple tree from a pear tree, an Ionian cap from a Corinthian—a world of mist, a regular bubble and squeak which somehow does not satisfy me.

The influence of the minor arts is, perhaps, greater than the one exercised by pictures and sculpture and architecture, because it goes deeper into the daily life of the people. The weavings of and prints on cloths, carpets, hangings, wall decorations, etc., surround us every moment of our lives, and we form our standard of judgment in art matters very much from them. When Whistler painted the whole of his dining-room canary yellow and had hangings and

carpets and furniture to match, the yellow in which he moved must have had a great influence upon his eye.

Great as is the influence of noble example and beautiful environment it will not do everything; and we have still to seek for a definite principle on which we can base our art teaching.

With languages we have arrived at a true psychological method, because we have worked upon the fact that a child does not learn its mother tongue by books or rules, but by linking sounds to mental pictures to which the appropriate expressions belong. The new system of teaching foreign languages is based upon this fact, that all children teach themselves to speak, and to speak intelligently without having learned grammar rules.

A small minority teach themselves to draw, and draw correctly, before they have been taught any rules of perspective or anatomy. The world as yet does not attempt to account for this phenomenon except by saying that these children are specially "gifted" or possessed of the vague quality called "genius." We believe, however, that they have in some way or other got upon the right track for developing their latent artistic powers—that, in a word, they more than others have developed their capability of making vivid mental pictures, and reproducing what they see.

Of course, such "mushroom growth" of genius rarely, if ever, produces famous paintings or anatomically correct figure or animal drawings such as, for example, Lionel Royer's "Love and Folly," reproduced in connection with this article. The action and subject, if I may digress a little in this article, is well defined and the composition, while a bit crowded, well handled in general. The tiny figure of Love, if I may draw the comparison, reminds me in many ways, of the average student at youth,—rushing blindly along wherever there is a fad or fashion of the day which exercises a drawing, a pulling power.

"Out of nothing, nothing comes." Expression in any art is based on vivid perception or observation of nature. The poet sees the mind-images which he uses to express his thought; the musician hears the music of his score before he has dotted it down in crotchets or quavers; to the artist, the colors and lines exist upon the paper before he has made them visible to other eyes than his own.

All alike have exceptionally developed power of clear mental representation either



LOVE AND FOLLY

BY LIONEL ROYER

of sound or sight, for there exists a mind's ear as well as a mind's eye. The main point then, I believe, in the teaching of art, as of other things, should be to make the greatest appeal to the pupil's conscious imagination. Train his powers of visualization first and put book rules in the second and subordinate place.

Why does your gifted child draw by instinct correctly without having learned rules of perspective? It is because he has the power of "seeing" in a peculiarly accurate and vivid manner. Train the latent powers of ordinary children to visualize thus perfectly—to see things as they appear or as he wants them to appear rather than as they are—and he will draw in correct perspective.

When we have once awakened the pupil's conscious imagination, we must next develop his technical skill. I should propose to reverse the process too often carried on, and to begin at once with brushwork rather than outline. I believe also that the pupil should be encouraged to draw or paint scenes with action in the rough mass, and to give attention to exact detail last of all. It should always be insisted upon that training of the exact imagination should be paramount, and

that technical skill will naturally follow when the power of clear mental representation has been gained.

Art is, however, not mere imitation. Every work of art must bear the special imprint of the artist's personality, or the particular way in which he looked at the objects he portrayed. The true teacher will therefore train his pupils not only to see, but to see

sympathetically—to grasp the inner meaning or soul of things—to seize the salient characteristics of a flower, an animal, or even a piece of furniture. He must never forget that everything, from a pebble to a pyramid, has not only an outward shape, but an individuality, a life, a history, a significance, and a symbolism of its own.

Petty Politics in Exhibitions

DISCUSSING OBJECTIONAL PRACTISES ART

The Fall and Winter will soon be upon us, and with those seasons, the usual galaxy of legitimate and freak art exhibits, and the press-agenting that follows in their trail.

In the past, many have been the opponents of the jury system, but it remains for *The Palette and Chisel* to make a direct accusation. Political wire pulling, says that Chicago publication, is generally conceded to be one of the lowest forms of human activity. When this pernicious form of petty thievery is introduced into art functions the act becomes positively nauseous.

At the Indiana Salon, a short while ago a well known Chicago painter, present as a guest only, openly and shamelessly solicited prize votes for another artist, who complacently directed the chase.

A number of votes were secured in this manner through sheer audacity. The victims were naturally indignant when they came to a realization of the hokum they had been subjected to, while off guard. The two worthies have often been known to raise their voices in loud lament over "unfair juries" and abortive awards. "Such damnable ethics induces the laugh diabolical and a gentle thumb trip along the edge of the old snickersnee," says *Palette and Chisel*.

If we are ever to have a hygienic condition in the art body, then it is time for the artists to take note of such humiliating ulcers and dose the patient with some psychical equivalent to 606.

THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST at no time has taken sides on the jury system, nor on the question as to whether there is any merit in the extreme modernists or not; as the common expression goes regarding Heaven and Hell, "We have too many friends in both places." And there is much merit on both sides of the question. But real values should not be extorted. It is not the purpose of this article to criticize any one exhibition, and for that

reason we are commenting, at a distance, upon the way those exhibitions have been treated in the past, both by the jury system and by the members of the press.

As an example of constructive newspaper criticism (or perhaps, appreciation) the notice of the Independent exhibition in one of the New York dailies a short time ago, defies comparison:

"Two of New York's most prominent young women of society made their debut as sculptors in the annual exhibition of the Society of Independent Artists last night at the Waldorf-Astoria. * * *

"Neither could have chosen a more democratic exhibition for the first showing of their work in preference to a number of Fifth avenue galleries, which would have been open to them. The independent exhibition, more than ever a sanctuary for artists of all standings, and many of no standing whatever, swallows their unpretentious little sculptures. Many of the hundreds who attended the opening of the exhibition in the spacious hotel roof garden probably missed them altogether in the crush."

And so on through 100 of the 130 lines in the story, notwithstanding the show comprised 1,180 pieces of living artists, and in addition memorial exhibitions of works of George Bellows and Maurice Prendergast. Apparently, in the estimation of this paper as in that of some of the Chicago sheets, artistic merit and sincerity count for nothing, and art is only to be tolerated when it furnishes an excuse for fawning upon our super-Babbits and their connections.

It is true, too, that members of society in both New York and Chicago, do, in some instances, absolutely control certain newspapers. The result, expected, is obvious.

That eternal liberty is the price of progress, not only in government but in the arts, now seems to be a widely accepted doctrine. In circles where a few years ago the most

reactionary opinions prevailed there is now a considerable show of liberality.

While we cannot get away from the notion that very much of the so-called futurist propaganda is not only pure piffle but smacks offensively of commercializing, we do feel that the true method of testing out values is that which affords opportunities for comparison. In this connection the following comments of the *New York Times* on the recent Independent exhibition are well worth considering:

"There are those who are inclined to poke fun at these exhibitions. But it should never be forgotten that, think what you will of some of the things you see on the walls, the exhibition is the expression of a principle. The principle is that of the freedom of individual expression from canons of art.

"There is considerable that is worth seeing at this exhibition judged by any standard. Those who go there will be happiest if they go realizing that here is a definite striving for democracy in art. Those who believe not in artistic democracy had best stay away, for they will not be especially happy. This exhibition embodies the illuminating phenomenon of an institution working to be un-institutional."

A definite attempt was made at the last Independent exhibition in New York to introduce something new in the matter of hanging. Heretofore, this society has hung its pictures alphabetically according to the artists' names, and as may be imagined, there was more clash than consonance. This recent season, the paintings were divided into three classes according to their type, the entrance galleries being filled with those considered "representative," and the adjacent space with works of a "semi-abstract" nature, while the full fledged "abstractions" were placed still further on.

Concerning the "advanced" works the *Times* says: "Arranged by themselves and away from the products of the conservative brush and palette, they lose the power they have always had of establishing the tone of the whole exhibition."

The most discriminating committees in Chicago seemed to work on the theory that anything later than the Hudson River school is to be regarded as revolutionary, and so, whenever any attempt at classification was made all works in a high key and broad handling were hung with the "abstractions."

If education does nothing else for us, it should make possible the joys that come from books.—*William Henry Pyle.*



Courtesy Gregg Pub. Co.

NOTES OF THE WORLD OF SCULPTURE

Gilda Gray, American dancer of international renown, as well as a film star, recently spent considerable time at the Exposition of Decorative Arts, Paris. Miss Gray was particularly interested in the section devoted to sculpture, and posed for her photograph beside a group, in heroic size, consisting of a male and female figure, kneeling. The figures, like the majority of the sculpture at the exposition, is in the nude, and in modernistic treatment.

* * * *

Artists and statesmen paid tribute, last Independence day, at the base of the statue of Washington in Budapest, Hungary, to the American "father of his country." The statue, comparatively new, includes at the base of the heroic figure, a bronze eagle, in position for "jumping off" as an aviator would express it.

* * * *

A monument to the author and "caricaturist of many early American jokes, Edgar William ("Bill") Nye, was recently unveiled in the cemetery at Asheville, N. C., where he is buried.

* * * *

Mrs. Mollie Higgins Smith, chairman of the Art Section of the New York Women's Club, has had finished for and of her, a strikingly original bust by Roy van Auken Sheldon, an American sculptor working in Paris.



MORNING—BY COROT



MORNING—BY COROT



MORNING—BY COROT



MORNING—BY COROT



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MORNING—BY COROT





"MATIN"

By J. B. C. COROT

Morning

DISCUSSING THE PAINTING BY JEAN-BAPTISTE-CAMILLE COROT, FRENCH SCHOOL

One is carried back in imagination by this scene to the childhood of the face, when all the varied manifestations of nature were believed each to have its peculiar genius or presiding deity.

Ocean, rivers, fountains, trees, winds, lightnings, were thus invested with the interest of personality, and as such were believed by their varied aspects and changes to exhibit states and passions kindred to those of the human heart. When nature was fair, serene, or fruitful, her deities were thought to be complacent and propitious; but when lightnings hurtled, and thunder crashed, and winds howled, and streams overflowed and desolated their banks, and harvests failed—these dangers and disasters were tokens of the disfavor and wrath of the gods. When these myths were current, an exuberant fancy, undisciplined by science, peopled all the woods and glens with supernatural presences.

Corot appears to have entered deeply into this poetic view of nature. He is partial to the dawn and the twilight; for then the imagination is stimulated, and yet uncurbed, by beauties that are half revealed and half concealed. In the *Morning* scene before us we appear to have surprised a company of nymphs prolonging their nocturnal revels. The trees seem to quiver responsive to the joy of the sylvan deities. The picture is suffused with the exquisite and mysterious radiance of early dawn.

Corot studied first under Michallon, and afterwards under Victor Bertin; but he had an original genius, and was mainly his own instructor, deriving his inspirations directly from nature. He was decorated as Chevalier, and as Commander, of the Legion on Honor.

This painting adorns the Luxembourg Gallery, Paris. This is the ninth of the series we offer for teachers. The small reproductions are for classroom distribution.



SETTING BY JOE MIELZINER OF THE OPERA BOX IN THE VIENNA OPERA HOUSE, THE SECOND ACT OF "THE GUARDSMAN." DONE IN THE IMITATION MARBLE AND RED VELVETS OF THE OLD STYLE THEATRE EXISTING ONLY IN VIENNA AND RAPIDLY DYING OUT THERE.

Dyed Stage Scenery

By LEON EDWARD JOSEPH

When you want to make scenery that can be folded up and put in a trunk that can be moved from one place to another for storage purposes it is better to dye it than paint it. Dyed scenery can be anything from the simplest uniform color throughout to a complicated setting with every color of the rainbow in all the intermediate shades.

For impressionistic settings the single flat colored dye is often sufficient. This is unquestionably the easiest thing to do. Any good standard dye, or specially prepared dyes made by art supply manufacturers can be used. Follow the directions of the maker of the dye. The fact that you have dyed some scenery in the past does not say that you can go ahead without reading the instructions. Follow the dye manufacturers' instructions for dyeing. The chemical reactions for different colors of dye are not the same. Dyeing scenery is no different than dyeing a dress or a coat in the preparation of the dye. Be sure to have vessels large enough to hold your material.

Unless you want to take a chance of being greatly disappointed, or have not got the time, dye a small piece of the cloth first and let it dry out so you can see how it is going to look and then look at it under the lighting conditions in which it is going to be used.

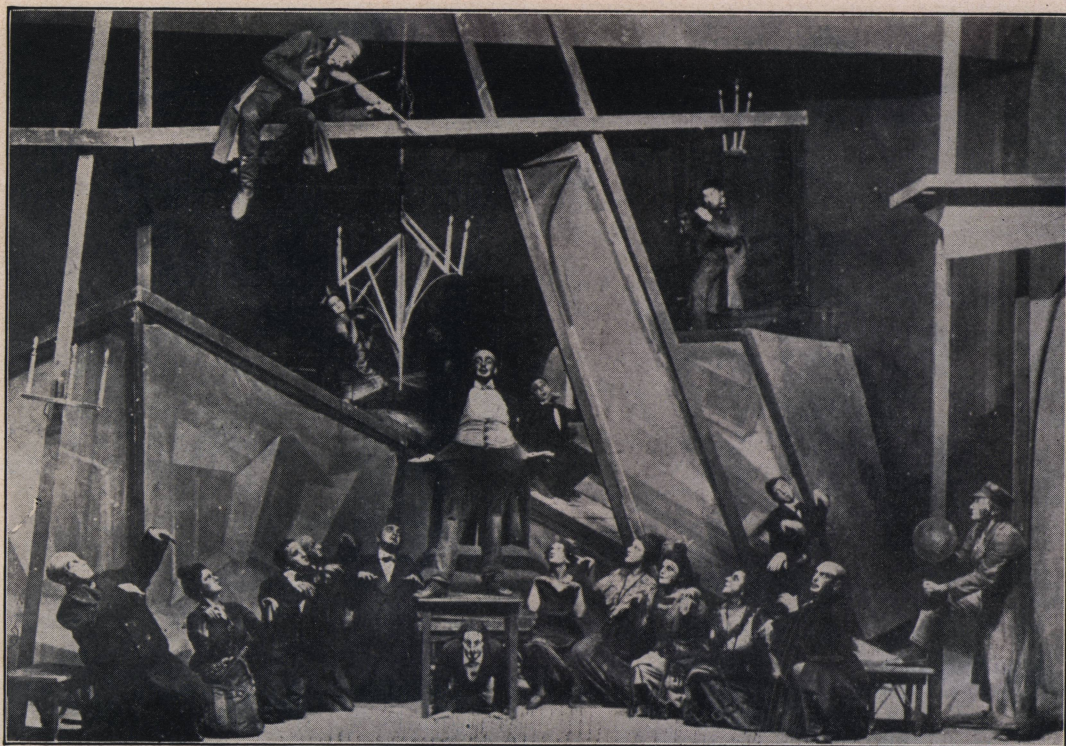
If you do not do this you are apt to get a startling surprise when you come to use your finished set.

To produce a complete scene with dyes is an entirely different subject. They must be given an entirely different treatment.

I have recently seen Batik recommended for producing scenery, but a diligent search has so far failed to reveal any scenery so painted. It is impractical to use the amount of wax necessary for Batik. It is a more impractical job getting the wax off again on even a single drop, say, 18 ft. by 30 ft. The handling of a drop of this size in repeated Batik methods will be an endless labor. The old-fashioned way that dyed scenery was made a generation ago is still the best way of handling it, and I do not think anybody will object to your calling it Batik, if you like the name after it is completed.

Proceed as follows:

Sew your cloth and cut to the size the drop is to be when finished. Stretch it on a clean floor. Dyed scenery has been done in a vertical position, but seldom with success, and certainly not by a novice. If you have not got a clean floor it will be necessary to lay heavy wrapping, or building, paper on the floor, and be sure to use paper that has no soluble coloring matter in it. The



GERMAN SCENERY OF THE ULTRA-MODERNISTIC TYPE

next step is to lay the nap, which can be done with some of the special preparations that are sold for the purpose; turpentine, or turpentine combinations, or soapy water. Use a plain soft soap. Wet your cloth down with whatever you intend to use. This should not be soaking wet, but merely wet enough to make the cloth damp; it should not wet your floor, or the paper beneath the cloth. If you have enough help dampen your whole cloth at once, if not just do a section that you expect to do that day.

Now you are ready to start applying the dyes, but unless you are a wonderful expert do not attempt to dye scenery without a completely painted sketch in full colors and with as full detail as you expect to use on the scenery. In dyeing scenery you only get one chance, you cannot cover up your errors. You cannot paint out what you have done wrong and your minutest mistakes will remain to confront you when the job is finished. Transfer your sketch to the canvas, putting it in lightly with lead pencil, using either squares or triangulation. Your prepared dye should be in very shallow, but large pans. Baker's bread pans as large as 2 ft. by 3 ft. are advisable. The reason for this is that in working with Diamond Dye you should not dip your brush in deep

and by only having a small amount of dye in the pan, say about only a thirty-second of an inch deep, you will always get the right and uniform amount on your brush.

The rotation of laying on the colors is absolutely the reverse of what we do in painting with either water colors or with oil. Instead of putting in your high lights last they must be the very first thing to be considered. You are starting with a white canvas; the minute you put anything on it it is no longer white and can never be brought back to white again. Where absolute whites are called for it is even advisable to cut masks the size of these places and pin them down to protect your canvas and keep them clean. You can dispense with these masks after you have painted a dozen sets, but in the beginning protect your canvas. The first color to lay in would be the nearest approach to the pure whites and high lights which are left unpainted. What color this is depends a great deal upon the nature of the subject; the thing for you to do is to pick it out from your sketch. Lay this color down with a soft brush that is only moistened at the very end. A stencil brush can be used to advantage, or an old-fashioned shoe-blackening dauber. Sponges have also been used and wads of cloth. Turpentine

or soap solution will prevent the most of the spreading of the dye, but there is always a slight spread that you must nearly always figure on. Follow your sketch exactly. If there is a great mass of this color and it is to be saved clean it is advisable to add additional masks to protect it.

By this time you have already wrestled with the problem of how to work around on the scenery. If a movable bridge was possible it would be very nice, but I have never seen one. The only thing to do is to walk on it. Wear a pair of cotton socks over a pair of smooth rubbers. If the cotton socks are kept moistened with the turpentine at about the same dampness as the cloth you are painting on you will not make any foot-prints. Keep everybody else off the job who is not so shod.

It is best to put all of one color over the entire canvas wherever the sketch calls for it, and then go to the next darker color. Proceed this way until you have reached your absolute black. Remember that you cannot paint one color over another and expect to obliterate the under color. Blue over yellow will give you green, but it will never give you the green you expect to get.

When you are about half way through it will look hopeless and you will feel helpless, but do not be discouraged, when it is finished it may look far better than you expect. In fact, it will not take its finished appearance until the black, or darkest color used, is applied.

It is not necessary to wait for one color to be stone dry before applying the next, but the degree of dryness can only be determined by practice. The cloth, however, must be tinder dry before being removed from the floor.

The handling of the cloth after it has dried, and details of mounting, and instructions for special cases will be given in the next article.

* * * *

EDITOR'S NOTE:—The above is another one of a series of articles which have been prepared with a view to helping the amateur and professional in the work of creating, designing, and building stage scenery—for all purposes. We shall be glad to answer inquiries in these columns. With the spread of the movies into the small towns there should be quite a bit of curtain and scene painting to be had by local painters. Securing the needed special supplies will naturally be one of the problems. G. H. Gustafson, of Maynard, Minn., faced that problem, so his letter and our answer are given

here in brief form.

"Am decorating a small theatre and the manager wants me to paint a curtain for him. Was wondering if you could tell me where to get the cloth. The curtain is to be ten by seventeen feet."



EFFECTIVE USE OF CURTAINS IN
"MADAME POMPADOUR"

Answer.—You should experience no difficulty in securing the cloth drop curtain for a theatre such as you describe.

We suggest that you write to one of the following concerns in Chicago, who can probably take care of your needs:

Service Studios, 2919 West Van Buren street.

The Illinois Theatre Equipment Co., 2938 Armitage avenue.

United Scenic Studios, Inc., 190 North State street.

Mid-West Theatre Co., 538 South Wabash avenue.

Art is indeed not the bread but the wine of life.—*Jean Paul Richter.*

In art, to express the infinite one should suggest infinitely more than is expressed.—*Goethe.*

In the fine arts, as in many other things, we know well only what we have not learned.—*Chamfort.*

Renew your subscription now—to-day. To-morrow never comes!



© J. Wallace Pondelick

SUMMER WOODS

Known as the "art miser of Paris," M. Ambroise Vollard has, under a heavy guard and "top-price" insurance, housed a very valuable collection of paintings in a crowded street in the French capital. The collection, barred from public view, includes one hundred paintings by Cezanne, seventy-five Renoirs, and sixty Degas.

COLLEGE GETS PORTRAIT

The international aspect of art was emphasized the other day by the presentation of the only existing portrait of Chancellor Kent to the Council of Legal Education, London, by Justice Finch, of New York, on behalf of Columbia University Law School.

Ornamental Ironwork

By HOWARD FERNLEY

Some weeks ago we were visiting one of the large and rather ugly brownstone-front mansions of New York City, and expressed regret, when we reached the house, that our friends, who were really artistic people, should have selected so commonplace a residence.

On entering, however, we were delighted to see that a craftsman of metallic genius had been authorized to use his discretion in decorating with wrought iron. The balustrade of the staircase, the wonderful grilles of gilt work, and the fittings and fastenings of the doors all exhibited that grace of design with perfect suitability for which the artist is noted.

The character of the home was redeemed, and the stairs and openings in the walls, which in so many a home are hideous eyesores, were by his hands filled with gleaming foliage ironwork, rich in beauty of design and elaborated with most cunning craft.

Many a time, in wandering through some fine old church, have we wished that an artist of similar good taste had been consulted in its furnishing, and that the vulgar and gawdy brass corona, the coarse and inelegant censer or altar lamp, the pulpit rail and eagle lectern, had given place to similar objects in wrought iron, such as are used in churches in Europe.

If the sight of the tawdry ostentatious metal work of many a machine-made mansion, or the sham Gothic brasswork of a church, produces melancholy, what shall be said of the imitation gilt fascias or imposing

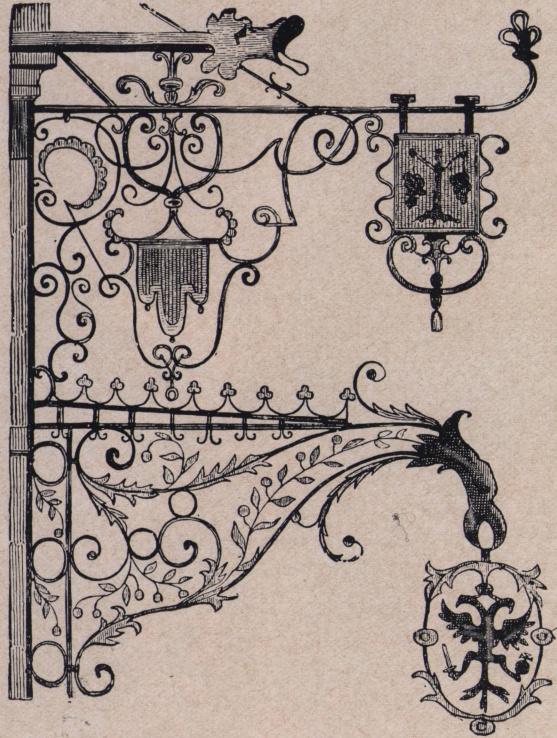
architraves, the blatant plate glass windows and the huge unesthetic signs which characterize the modern business street?

Surely, there is no reason why useful articles may not be beautiful also. We admire

the picturesque shop signs of old Europe, most of them hung from brackets of ornamental ironwork. We admire beautiful fixtures and utensils of ironwork. We admire iron fire escapes, balustrades, fences and gates constructed with an eye for beauty. This is the iron age and there is a big demand for skilled workers in iron.

* * *

A competition for designs of ornamental ironwork, open to all architects, draftsmen, designers, manual training instructors, architectural students and workers in iron, is announced by J. G. Braun, of New



SIGN-BRACKETS IN THE BLACK FOREST—
EIGHTEENTH CENTURY

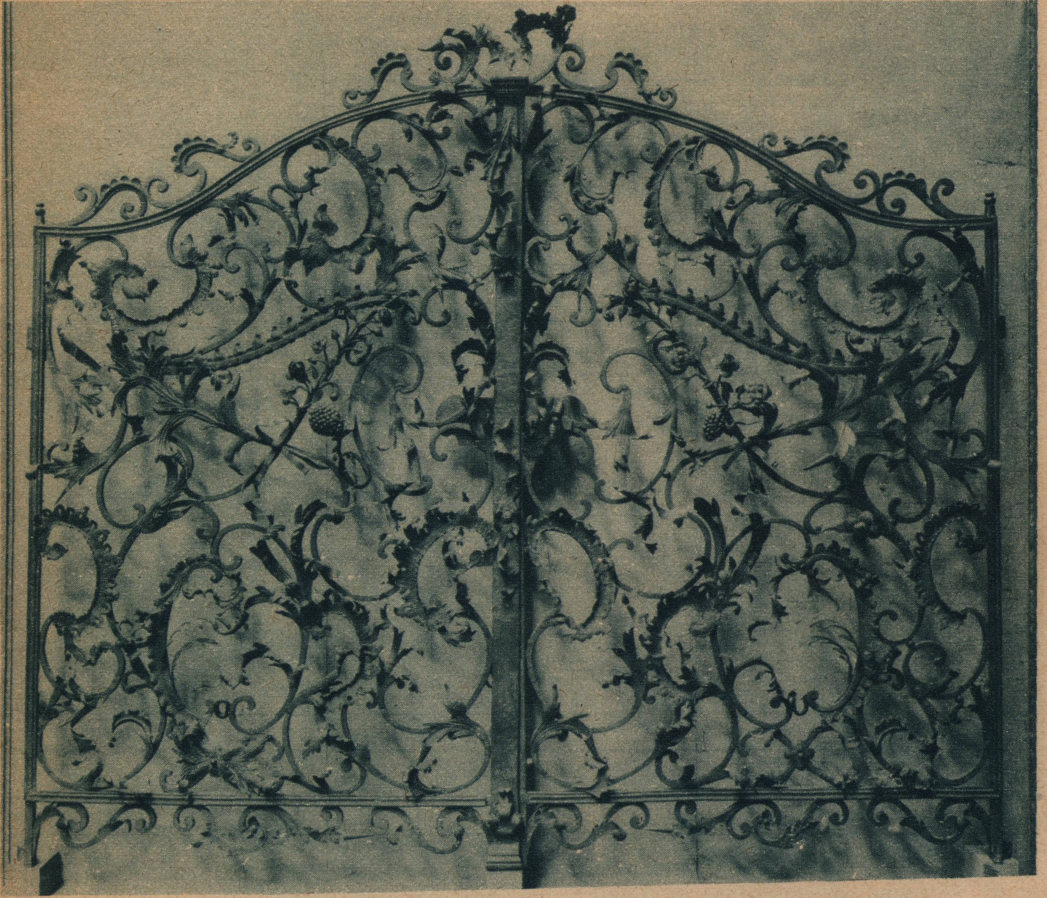
York, Chicago and San Francisco.

Competitors are asked to address all communications to the Ornamental Iron Contest, care of J. G. Braun, 160 Greene Street, New York, N. Y. Details of the contest follow:

Class A—Design for ornamental ironwork for small dwelling costing \$25,000 or less. Prizes: First, \$100; second, \$50; third, \$25; fourth, three prizes of \$10 each.

Class B—Design for ornamental ironwork for apartment building. Prizes: First, \$100; second, \$50; third, \$25; fourth, three prizes of \$10 each.

Class C—Design for ornamental ironwork for an office building. Prizes: First, \$100; second, \$50; third, \$25; fourth, three prizes of \$10 each.



Courtesy, The Metropolitan Museum of Art

FRENCH GATE, ORNAMENTAL IRONWORK, 18TH CENTURY

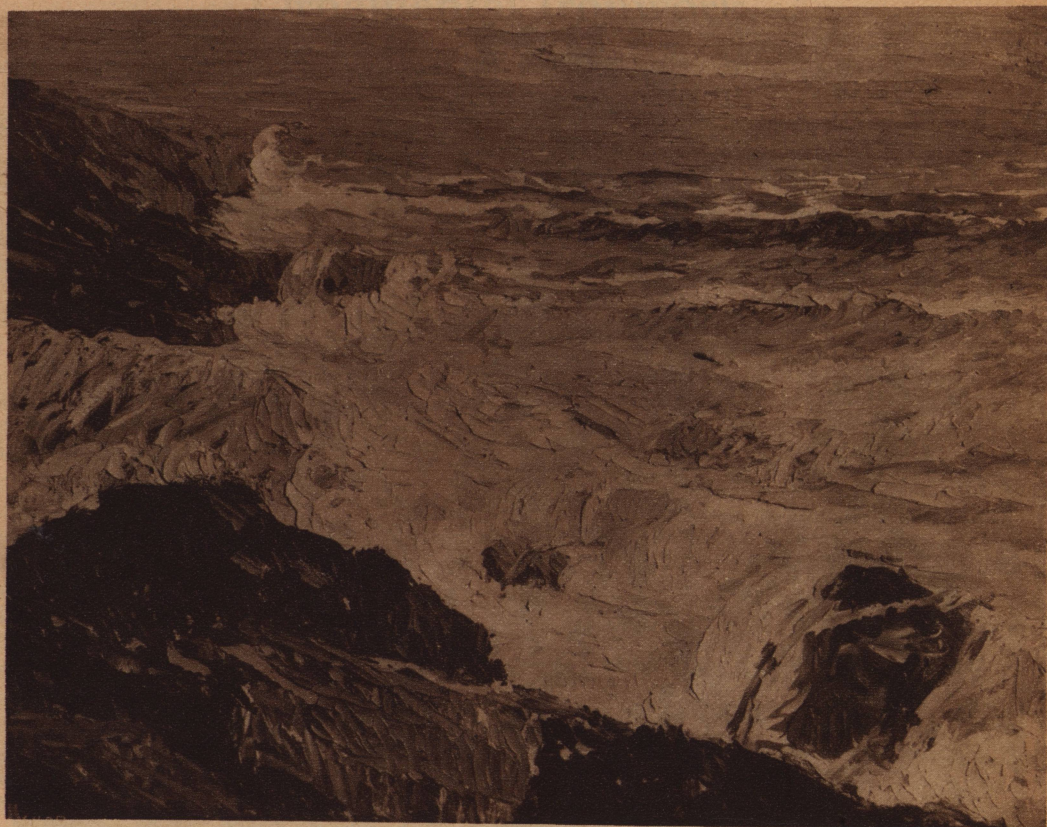
The purpose of the contest is to encourage the use of ornamental ironwork in various types of buildings; to bring before the architects designs adaptable to standard specifications; to further cause ornamental iron workers to resort to methods of standardization tending toward more economical production.

The jury of award will consist of two leading architects, two ornamental ironworkers and one representative of the firm of J. G. Braun. Judgment will be rendered upon originality of design, practicability of design, beauty of design and execution of drawing.

No restrictions are placed on the type of design other than it be an integral part of the building, such as stairs, railings, grills, balconies, window boxes, elevator doors and fronts. Interior decorative items such as lamps, fixtures, andirons, tables, etc., are not eligible.

Any material, such as rolled, or hammered iron or steel, cast iron, non-ferreous metals; steel mouldings, tubing, pickets, drop forged ornaments, the latter items taken from J. G. Braun catalogs 17, 18 and 22 may be used. Any design to be eligible must show the use of one or more steel mouldings selected from J. G. Braun catalogs 17 or 22. Excellence of the effect produced will be considered rather than the quantity of mouldings used. Catalogs will be made available to those not having access to them, upon request.

The drawings must be executed on white paper in black ink. There is no restriction as to scale used or number or size of sheets submitted for any one entry. Contestants may compete in all three classes but may not submit more than one design for any one class. State clearly on each drawing in which class it is entered. The drawings are to show a sketch of the ornamental ironwork



SEASCAPE—BY SIGURD SKOU, INSTRUCTOR, GRAND CENTRAL SCHOOL OF ART

in its surrounding conditions, a detail view and plan and sectional view.

Scale must be easily readable and be stated on drawing. The catalog number or numbers must appear on the sheet. An identification mark or nom de plume must be placed on each drawing which must be accompanied by a sealed plain envelope containing a true copy of identification mark or nom de plume together with the competitor's name, address and name and address of employer, if any.

The right is reserved to possession of all drawings receiving prizes. All other drawings remain the property of the contestant. The right is reserved by J. G. Braun to publish or exhibit them as they deem fit. Name and address of the contestant will be given in such publications.

The contest will close October 1, 1925, noon, and awards will be made shortly afterward.

J. G. Braun will use care in handling and returning the sketches, but the contestants submitting them assume all risks of loss or damage to their sketches. It is understood

that the contestants agree to the above conditions and that all decisions of the appointed jury shall be final.

A METHOD

I spread my words haphazard on the paper,
Like steel fillings.
Then I apply the magnet,
Not too closely.
The words arrange themselves in patterns.
There is no guesswork.
It depends on the magnet.

—Palms.

PERFECT ART

A work of art is said to be perfect in proportion as it does not remind the spectator of the process by which it was created.—*Tuckerman.*

Artists may produce excellent designs, but they will avail little, unless the taste of the public is sufficiently cultivated to appreciate them.—*George C. Mason.*

The American Art Student in Paris

ANDREE RUELLAN BY E. MORRILL CODY

We hear a great deal about Franco-American feeling and Franco-American art. At present there is a Franco-American artist having her first one—"man" show in Paris. Andrée Ruellan has a real claim to the title, having been born in New York of French parents, and having begun her artistic career at the age of eight, with an exhibition at the MacDowell Club. Later she studied at the art students' league with Maurice Sterne, and thereby won a scholarship to Rome.

But after a year in Italy she gravitated to Paris, where for the last two years she has figured as one of the youngest artists of the latin quarter. Her present exhibition, consisting of some thirty pieces, includes oils, pastels and drawings. Her painting and particularly her drawing shows the "nice" order of the moderns combined with an artistic sense uncommon among the present-day younger painters. She figures among the painters who can "bear watching."

* * * *

Who can say that modern art can't hold its place with the old. A few years ago the Mona Lisa was stolen from the Louvre. Recently a picture called "La Cigarette" disappeared from the Salon des Independants. Undoubtedly, Mlle. Yvonne Normandin is a young person of ability, but still comparatively few people had heard of either her or her work until this anonymous admirer chose to walk off with the painting under

the very noses of the attendants and visitors in the gallery. From the American point of

view we should say, "Hats off to Mlle. Normandin! A darn clever publicity stunt," Or was it merely a protest from some gentleman from Kansas?

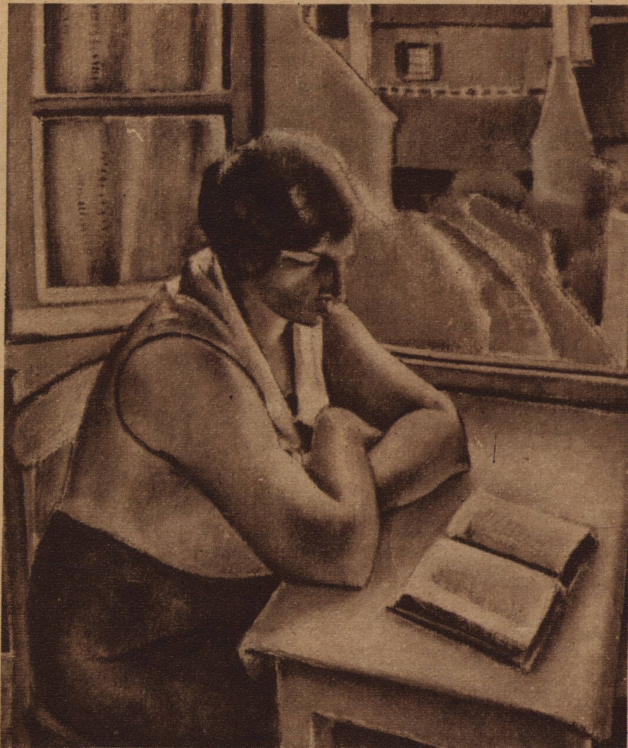
* * * *

The old feud between Montmartre and Montparnasse is on again. In the good old days Montmartre was the home of the artists, and is still patronized by a number of conservative French painters. Every year they have a sidewalk show and try to inveigle the pas-

serby to become a patron of the arts by parting with some of his hard-earned cash. This show is called La Foire aux Croutes. The literal meaning of the word "croûte" is a crust formed on the surface of anything, therefore a bad painting. Until this year the Foire aux Croutes has been studiously ignored by the more liberal Montparnasse group. But no longer could "La Horde du Montparnasse" be outdone. So they proceeded to establish a fair of their own, which they called the "Marché aux Navets" or "Art Turnips." The quarter turned out in great style with flowing ties and wide-brimmed hats. It has not been ascertained as yet who made the greatest profits, the artists or the neighboring cafes.

* * * *

Even liberty-loving France can't escape the invasion of censorship and the censor. The French sculptor, Desbois, modeled a



PORTRAIT—BY Mlle. ANDREE RUELLAN



PORTRAIT OF A GIRL—BY M^{LE}. ANDREE RUELLAN



"ETUDE DE NU"—BY M^{LE}. ANDREE RUELLAN



STILL LIFE—BY MLE. ANDREE RUELLAN

figure of Venus for the principal entrance to the Arts Decoratifs. When the figure was put up, it was seen to be nude, "as naked as truth" as one of the French papers expressed it. Desbois was asked to clothe the figure, which he unfortunately did. The result, of course, is that now the figure has a really indecent look. But the committee is satisfied. To again quote one of the French papers—"c'est un scandale." Oh,

well, "*Honi soit qui mal y'pense.*"

* * * *

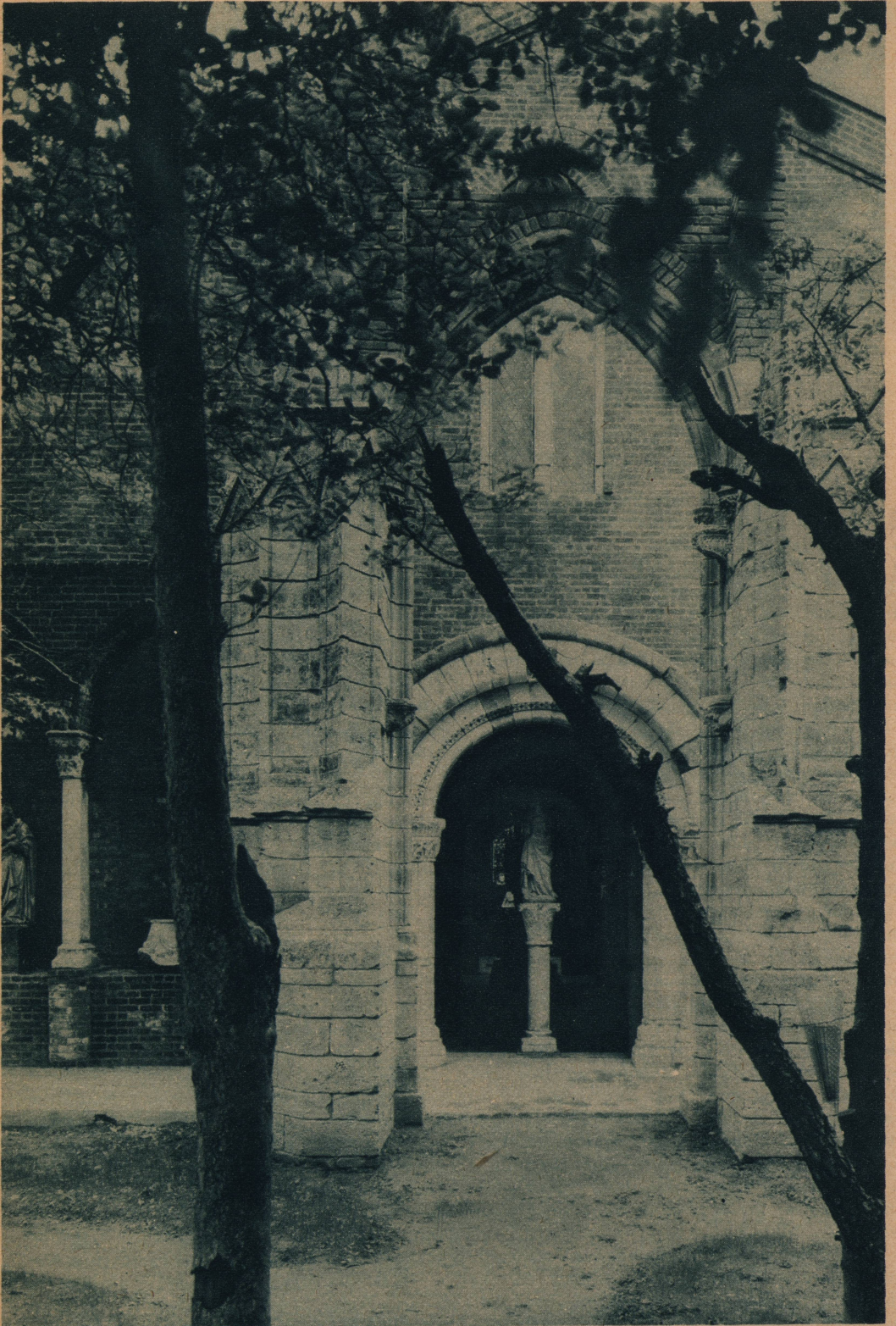
Roy Sheldon and Abel Warshawsky, Americans, share their studio in Paris. They are studying and working here,—the former as a sculptor and the latter as a painter. Recently Roy MacNicol, who was en route to Spain to paint a series of screens, posed for a bust by Sheldon and a portrait by Warshawsky.



"PSYCHE IN DER UNTER WELT." SERIES VI. THUMANN'S "AMOR UND PSYCHE"



"PUDEUR"—PASTEL BY BRISGAND



BARNARD'S CLOISTERS, RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF ART



SCENERY IN "WHAT PRICE GLORY" See page fourteen

An Afternoon in Arcady

By IRMA THOMPSON IRELAND

Have you a little camera with a finder? Bring it along with your sketching-pad and a box of colored crayons.

Now where shall we go? What shall we sketch? City smoke-stacks, park vistas, suburban cottages? No? Well then let's ride to the end of the longest car-line and trust to luck for inspiration. Too many automobiles in the road; we'll have to cut across and dodge into the woods. The sign says "No Trespassing" but if we're arrested we'll give the Judge our sketches. That'll fix him.

Here we are! Now what shall we draw? Let's try the finder and see what we can see. Ah! There's a trickly little stream with spots of sunshine in it—and a little further down there's a pool. I'll bet the boys go swimming there. See that willow? It's like a wood-nymph with long hair looking down into the water. Don't frighten her though; for there's her guardian just behind—a great big blustering elm.

A little closer now to get the reflections in the pool. That's fine for one part of the picture: height—depth of shadow—interesting contrasts in strength of line and delicacy of foliage. Now for something to balance up. Hello! What's that? Just a step or two, and there across the brook is a path—a jolly little path—and through it a glimpse of a sloping meadow. Do we see sheep? Yes, surely;—now what more could we ask?

Hurry before the light changes! Get the main points down carefully, block in the shadows, indicate the colors even if you do not complete filling in; scribble notes on the margin so you won't forget. This ought to

make an oil painting some time when we have leisure to dream over it.

We must get one more at least while the sun is high. Let's jump the brook and dare that little path. Sst! There's a boy coming along the fence with a dog. Maybe he's been sent to spy on us. No, nothing like that! He has a pail and a fish-pole hidden there under a pile of brush. I'll bet he's playing hooky from school. Shall we give him a quarter to pose for us? Not on your life! Use a soft pencil and get him quickly "as is." We can hide behind these bushes, but hurry before that kioodle smells us! There now! Ragged shirt—overalls—bare feet—and dog! Did you get that beatific smile? Oh, if the school-teacher could see that! I hope he finds the quarter.

Now we'll have to duck for the car-line or miss our supper. Too bad we have to eat. Next time we'll pack a lunch and stay all day. Feet tired? Mine are; but it's been worth it. Looky! The sun's going down behind that row of poplars over there. Can you hope to get that color *ever* onto canvas?

See the church spire beyond that clump of maples? There's a bit of purple there somewhere, and blue—that deep magic blue that makes you feel you have suddenly stepped into fairyland. Listen! Hear that hoot-owl? We can't sketch that, but I'd die happy if I could paint a picture that would make somebody *think* he was hearing it.

Well, it's too dark to get anything else now. We've missed our supper, but after a trip like this—who minds a cold snack in the pantry?

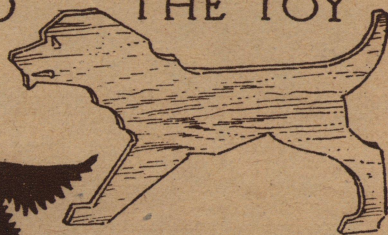
HOW WE THINK OUT DESIGNS ∴ ONE IDEA DEVELOPING ANOTHER
FROM THE ANIMAL TO THE TOY



THE LITTLE DOG
HIMSELF



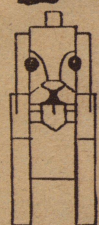
HIS SILHOUETTE
IN PAPER



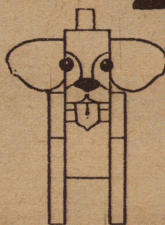
HIS SILHOUETTE
IN WOOD



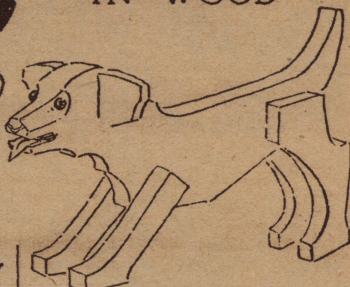
THE WOODEN
SILHOUETTE'S
UNSATISFACTORY
FRONT VIEW



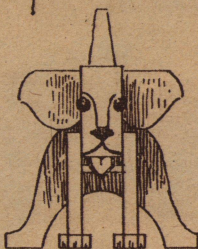
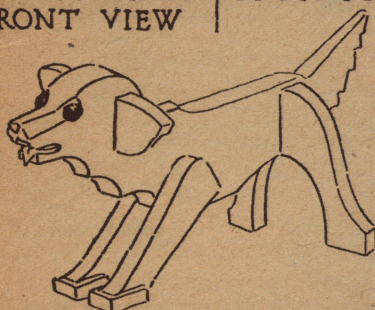
A THREE-PLY
IMPROVEMENT
UPON IT .



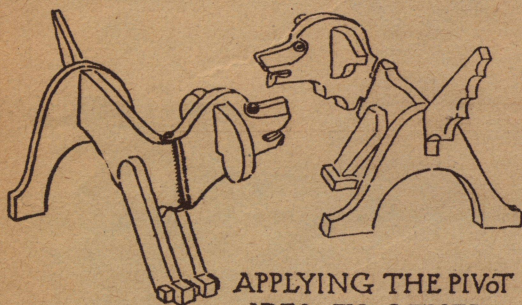
PARTS MAY
BE SET AT
RIGHT ANGLES



A PERSPECTIVE VIEW
OF THE PRECEDING



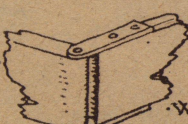
WHY NOT TRY THE SAME ON THE HIND LEGS ? & PIVOT THEM!



APPLYING THE PIVOT
IDEA TO OTHER



OR



PARTS HELPS TO
MAKE A MORE
LIVELY LITTLE
DOG OF HIM .

THE MANNER OF MAKING SOME OF THE JOINTS
THESE IDEAS CAN EASILY BE USED IN OTHER TOY

ANIMALS



ARIADNE—BY DURAND. *Courtesy of the M*



of the Metropolitan Museum of Art, N. Y. C.





HORSE FAIR—BY ROSA BONHEUR

Our Tenth Famous Painting for Classroom Study

The original of "The Horse Fair" is said to be the largest canvas ever executed by a painter of animals. It was done in Rosa Bonheur's studio, although the sketches for it were made "on location," as the movie men would say. Mlle. Bonheur disguised herself as a man in order to get true local color for her famous masterpiece. She did this so that the dealers would go on with their business in a natural manner.

This canvas was presented to the Metropolitan Museum of Art by the late Cornelius Vanderbilt in 1887. It was first submitted by Mlle. Bonheur to her native city, Bordeaux, for 12,000 francs, or about \$2,500. Bordeaux refused her offer, and the picture passed successively into the hands of Ernest Gambart, A. T. Stewart of New York City and finally Mr. Vanderbilt.

"The Horse Fair" was first exhibited at the Salon of 1853. The Jury of Admission was so impressed with its worth that it decided any further pictures presented by Mlle. Bonheur would be admitted without examination—an honor rarely conferred upon any painter, and probably never before upon a woman.

The canvas shows convincing action, with a number of magnificent stallions being led to their places in the market. Looking at it, one is thrilled and technique is forgotten, the scene is so real.

Mlle. Bonheur did much of her painting out of doors, and the smaller illustration on this page shows her at work.

"The Horse Fair" is the tenth in the series of rotominiatures presented in this magazine for classroom study. The subject was suggested by a Los Angeles school teacher, who pointed out the unlikelihood that any of her pupils would ever be able to see the original in the Metropolitan Museum.



ROSA BONHEUR'S INSPIRATIONS

Careful study of "The Horse Fair" reveals that the artist had a thorough knowledge of equine anatomy, which she acquired by years of painstaking research and practice. Too many present-day painters attempt to hide ignorance of such details by brilliance of color or eccentricity of composition.



PONTE VECCHIO—PAINTED BY CANALETTO

Courtesy Boston Museum of Fine Arts

High Windows

By IRMA THOMPSON IRELAND

The first high windows of my recollection were leafy openings in the tops of maple trees in spring time. What I saw through those windows then! Oh, who can tell in October what he saw in May!

Blue sky—white clouds—a robin or two—the tip of a lilac bush—a ploughed field—a line of blue-green forest off towards the other side of the world; and then—brushed in lightly with rose and gold and violet, a gorgeous fairy castle on a mountain top—the Prince—the Fiery Dragon—the Rainbow Road to the Land of Dreams.

Ah well; one *must* have May—if only to remember.

* * * *

Strange, but the next high windows looked out over a great grim city. A city of smoke and dirt and noise; of tremendous energy and again—dreams. Always dreams.

Black jagged outlines of roofs against a flaming sky like a broken comb in orange tissue paper. What did it mean to the one standing white-faced, with clenched hands beating on the closed windows way up there?

Mid-summer. Youth ablaze with the fires of ambition. Youth—arrogant, insatiate,

burning incense in the Temple of the Sun.

* * * *

The next high windows? I wonder if words can really describe them! Glimpses between arched tree-trunks on the Mountain That Was God. Cathedral windows stained with the glories of a molten sky. Strings of patient pack-ponies climbing the ridge to Snow-Line Camp. Blue lakes of mountain asters. Glistening regiments of stark crusaders stripped by the last forest fire. A painted hillside—Narada Falls flung over the rocks like the bare brown arms of an Indian maid grieving for her lover.

High windows? Yea, verily: the windows of the world from whose mystic ledges one may sight the snow-capped peaks of other worlds more beautiful to look upon, more hazardous to scale, more glorious to conquer!

Autumn. A breath of mountain air free from prejudice or preconception. Youth with the first gray at the temples, the first lines of life about the eyes. Perspective.

Ah! If there were but more high windows!

And more kindred spirits, in the world of art, who have the vision,—to whom those windows mean something and everything. Time will bring them.



PSYCHE—PAINTED BY MARIANO FORTUNY, COLLECTION OF WILLIAM H. VANDERBILT



IN THE HEART OF THE CUMBERLANDS—ETCHING BY MARGARET MANUEL

The Art of Etching

By LOWE WALLACE and E. S. LUMSDEN

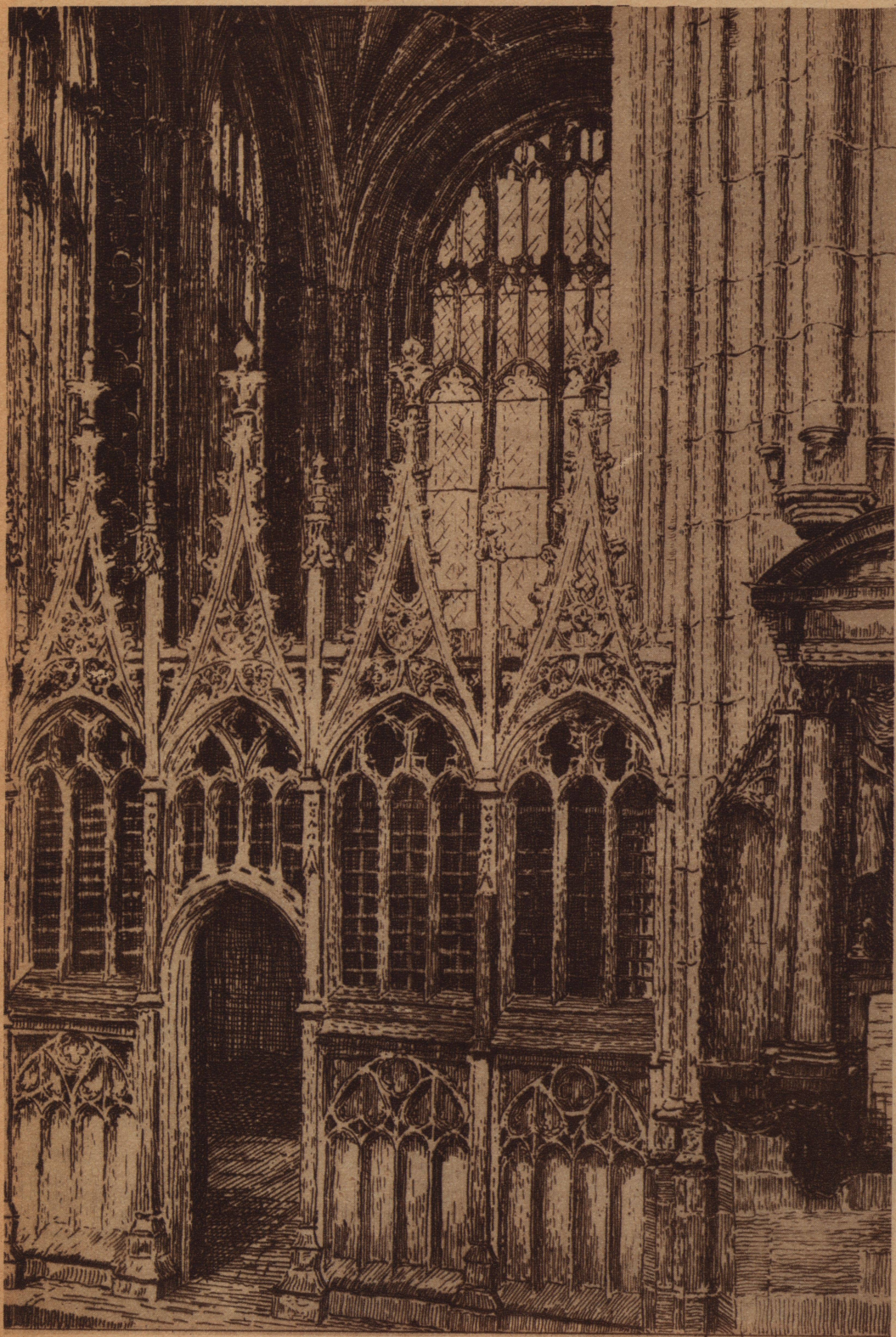
The mere fact that a man is devoting practically his whole life to the study and practise of etching, as an art, does not preclude his being talented and gifted along other branches of artistic endeavor.

Witness the fact that Joseph Pennell, etcher *par excellence*, is a lithograph artist of merit, and recognized throughout the world as such. Anders Zorn, he of the thoroughly practical school, is a painter and colorist of no mean reputation. Rembrandt van Ryn, world famed for his portraits, was an etcher. And so on,—by dozens and scores we find them.

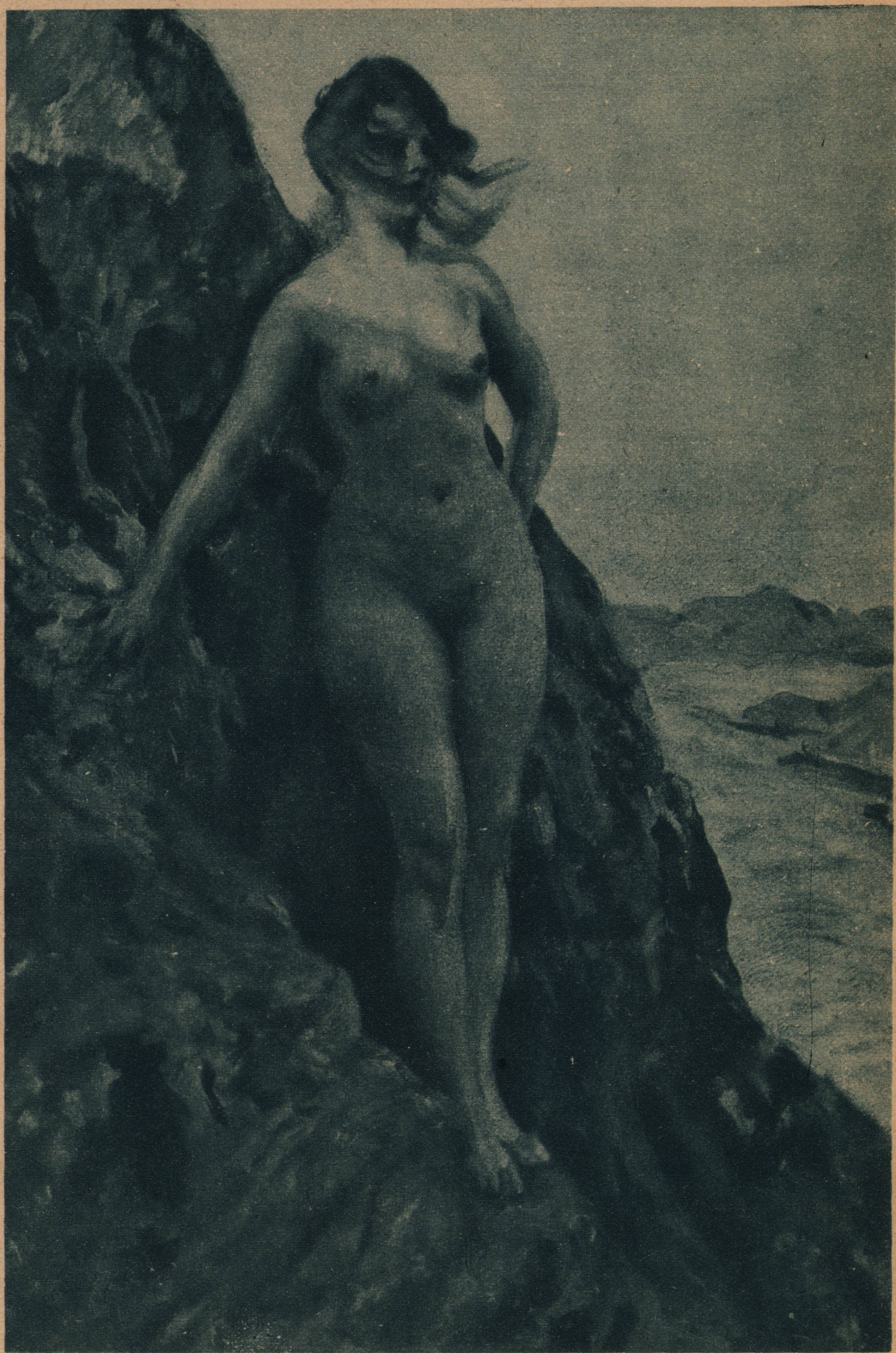
Etching is, however, an art unto itself.

The English word is derived from the Dutch, *etzen*, to eat. Therefore, in order to make an etching at all one must employ an eating-away, or, as it is technically known, a *biting* process. Any solid material which reacts to a mordant can yield an etching; even glass, were it possible to print from it without danger of it breaking. An ordinary circular saw in a prison machine shop was once used. Upon it was engraved the portrait of the governor of that state. Needless to say, the art work secured the prisoner's release.

For those taking up the study of etching as a serious, life's work, we should recom-



W. BROWN'S ETCHING OF LADY CHAPEL, CANTERBURY CATHEDRAL

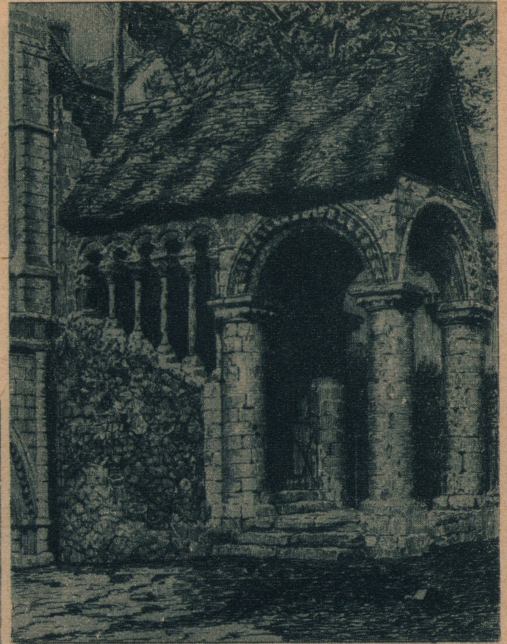
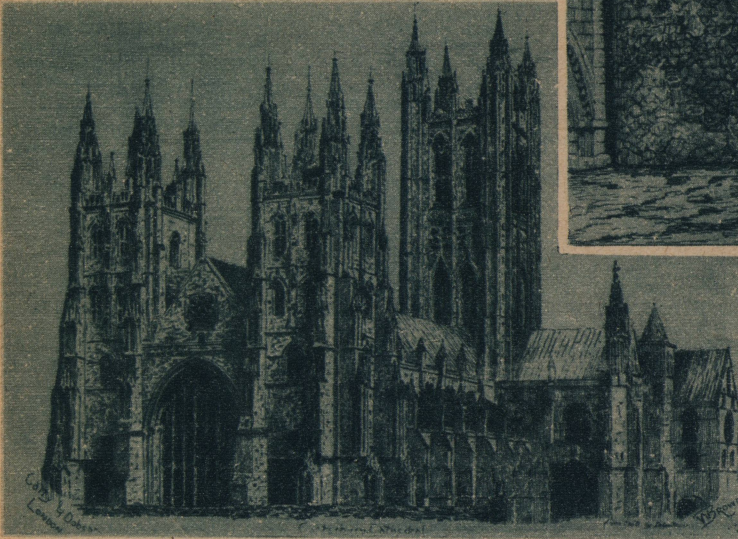


ON THE ROCKS—PAINTING BY ANDERS ZORN, A WELL KNOWN ETCHER

mend, at the start, the securing of several good books on the subject.

"The Art of Etching," published by J. B. Lippincott Co. of Philadelphia, is one of the best extant, being written for the beginner as well as the advanced student-worker, and profuse in its illustrations and details. Two of their illustrations, in greatly reduced size, have been used in connection with this article.

Not so many years ago, but sufficiently far back to be entirely out of the ken of the present generation, the country was said to



UPPER: THE BAPTISTRY, NORMAN PORCH OF KING'S COLLEGE, CANTERBURY CATHEDRAL. AT LEFT: ETCHING OF CANTERBURY CATHEDRAL.

be going to the dogs (they still say it) because the old mail coach was being supplanted by the locomotive steam engine. Nowadays the commercial man points with pride to the immense benefits which have accrued to the world at large through constantly increasing possibilities of rapid, international communication. And he is right.

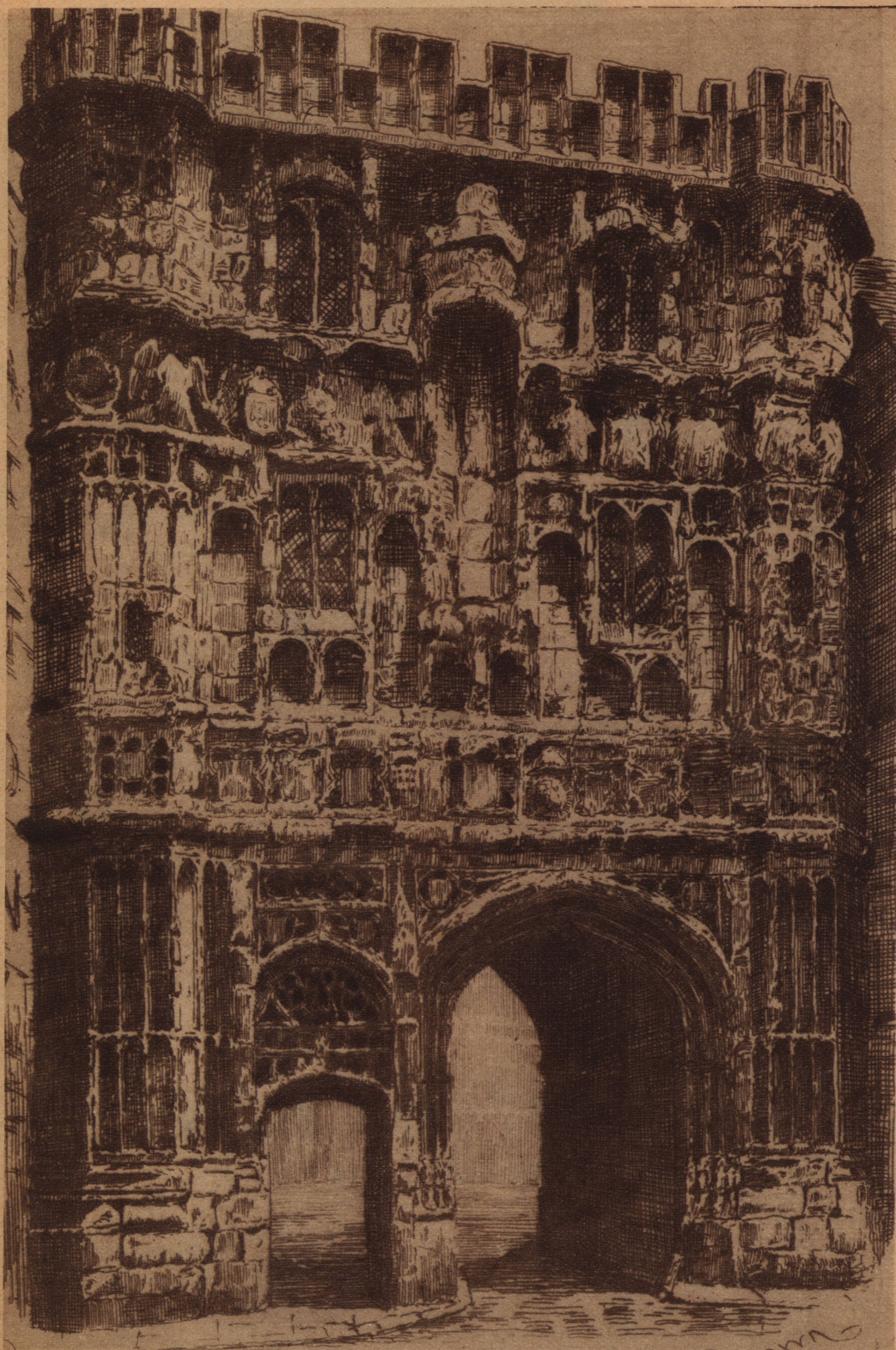
The same spirit of commercialism also dictates a defense of photogravure and process work in general in the reproduction of works of art. But it is wrong, we feel. Just as Ruskin was uneconomic in his scorn of "the spawn of the devil," the defender of photogravure is leading the artistic world quite astray when he places, if he ever has the temerity to do so, his product in the classes of the finer arts. No photogravure plate that we have ever seen is worth, in art value, anything like an etching, and for those who are tempted to invest a few dollars in a photogravure reproduction of single art subjects will ever be able to see one-tenth of this sum realized ten years after, in a sale.

This is no prophecy, merely an easily demonstrated fact. If the man in the street buys a process plate he does so for its subject,—rarely for its art, and, as subjects must grow old fashioned, the plate is an ephemeral product of no lasting value. We know that as great a man as Alma-Talmeda, alas, has given his allegiance to the "process" reproducer, and it looks almost as if we were to have no more of the beautiful plates of other famous etchers. We know, also, that Sir Frederick Leighton has been "processed" for years and years past. But these need give us no pause.

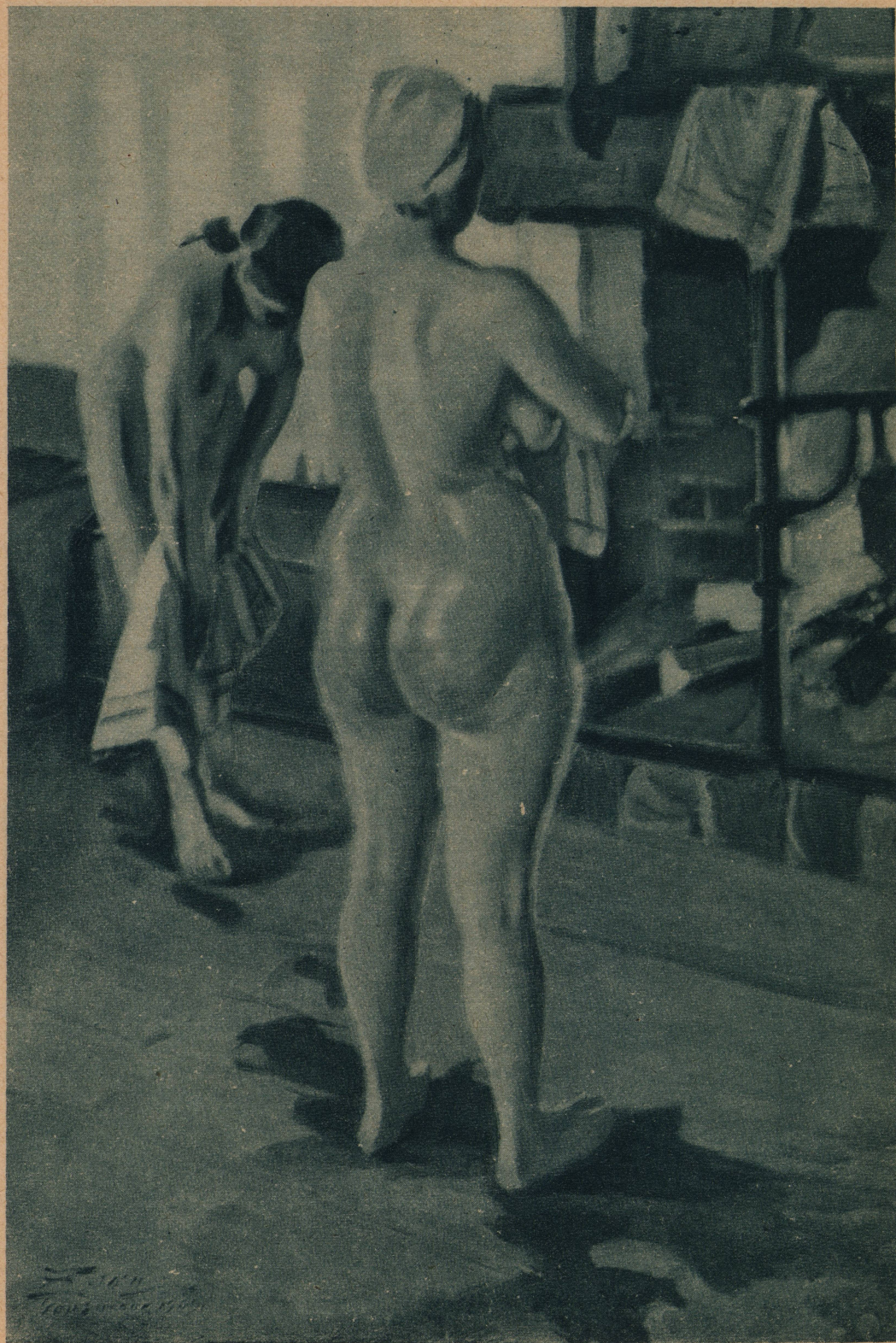
The art of Mr. Tadema is just of that smooth, soulless, perfect kind which will perish as certainly as did its creator. There is hardly a breath of the true art life in Mr. Tadema's work. He holds a unique position because he painted the most perfect furniture pictures that come from any easel at the present time. But at the very best it is dust and ashes, and one unconsidered pencil sketch of his is worth all the dexterously handled marble monotonies in "color" which



THE MILL—ETCHING BY BARON HUARD, PRINTED BY FREDERICK REYNOLDS



W. BROWN'S ETCHING OF THE GATEWAY, CANTERBURY CATHEDRAL



MOTHER AND DAUGHTER—PAINTED BY ANDERS ZORN

he has ever given us. Let the "process" lovers then have him, and welcome. It only goes to confirm our opinion that photogravure is machinery and not perfect art.

As for Sir Frederick Leighton, the fact that almost everything he painted instantly passed into the hands of the photographer explains the monotony of his color and the great value he attached to light and shade. He has obviously painted for the process person this many a day, and, as an artist, has ceased to interest artists. We knew every year what he would do, he would paint with the ultimate destination of his work well before his eyes, and consequently our chief artistic delights were in him as a sculptor and an after-dinner speaker. Then, too, the commercial instinct counts for much. In the old days of line engraving, or even of etching, one plate a month was about as much as a publisher could hope to get out, try how he would. Now you can manufacture "process plates" at fully five times the speed. A plate is sold out and another commission given. So the commercially-minded artist sees a rapid consumption temptingly dangling before his eyes.

The gaping, wide-mouthed public swallows new impressions almost damp from the press, and has as much taste as Dickens's hero with the brimstone and treacle! This,

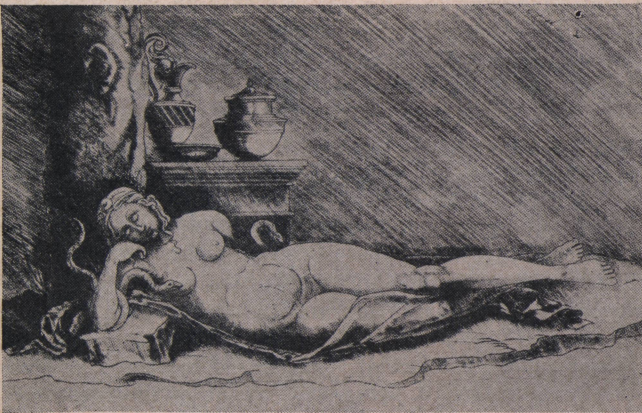


WOMAN BATHING HER FEET
BY URS GRAF. ETCHED UPON IRON

we repeat, is not art, but manufacture; and the collector of black and white is being killed by this ghastly process of over production of inartistic reminders of their artistic folly. As for the argument that is sometimes urged that "process" plates are but the groundwork upon which much hand work finds expression, we can at least say that the reproduction would often be interesting if we could get away from the groundwork. Some of Miss Maud Goodman's sentimental canvases are remarkable examples of what can be done by hand work upon "process" ground. The result is sufficiently "fluffy" to prove our contention up to the hilt.

It is not our mission in this to rave about commercialism as opposed to art, and we will pass on to express some ideas regarding the artistic methods of reproduction. It is, unquestionably, open to doubt whether any picture should be reproduced in black and white. We have seen some memorable failures.

On the other hand, what finer piece of work could be seen than Mr. Hole's etching of Millet's "Wood-Sawyers" (Dowdeswell), or Mr. Law's plate after Turner's "Childe Harold's Pilgrimage" (Dowdeswell). Mr. Hole gave us a perfect translation, and at the same time an individual crea-



CLEOPATRA

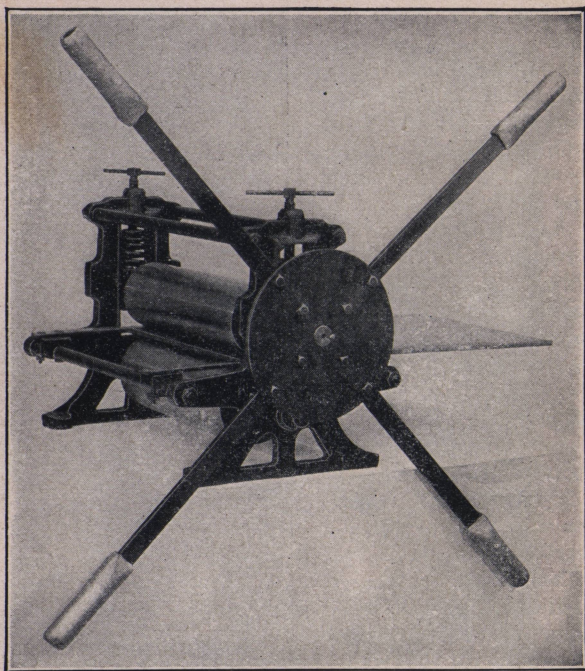
ETCHED IN 1515

tion by an etcher. Either of these plates are for the collector and the connoisseur. Mr. Pratt has also done many a good line engraving which can be valued for its own beauties, and Mr. John Cother Webb in his engraving of "The Poisoned Hound" (Lefevre), has demonstrated very clearly that a black and white artist with the graver can often give that fresh and sparking quality to a picture which is absent from the original. We could multiply these instances exceedingly, but these we have cited are sufficient for our general purpose.

Just as we find in the translating etcher or engraver the germs of that art without which a picture is as nothing worth, we find the same quality also present in the painter-etcher. He makes many less failures than his translating brother, chiefly because he goes straight to his subject, and is not hampered by the color schemes which so often drive the translator astray. And here a word for the translator. His task is more difficult, as, often as not, he has to correct for black and white what is either false or untranslatable in the colored original. This requires the eye of the artist. Art, however, does not grow in value in ratio with the difficulties it has to overcome; there is no factor in the ultimate artistic result,—the skill displayed in the overcoming notwithstanding.

As mentioned previously, etching has been employed as a medium of expression by many of the greatest artists in modern times. When we think of Durer, Rembrandt, Whistler, Meryon, Legros and Lepere, and of such moderns as Nevinson and Brangwyn of England; Steinlen and Besnard of France, Mary Cassett and Frank Benson of the American School, the art of etching needs no further sponsors.

Even in the printing of an etching, the handling of the copper plate, paper, etc., mean much. The plate is laid flat upon the bed, and after being inked and wiped, the paper is laid carefully over the surface of the plate, after which blankets cover the whole, preparatory to passing under the roller. The entire bed, bearing plate and paper to be printed, thus moves under pressure so great that the ink leaves the intaglio design previously made in the plate by the artist, and affixes itself to the paper which has been



A MODERN DAY ETCHING PRESS

dampened to adjust itself better to the process.

The preparation of the plate for printing is made by placing a coating over the surface made of lamp black and tallow, through which the artist draws with a sharp needle such lines as he may wish to appear in the final work. These lines extend through the ground and lay near the copper, so that when the plate is placed in a pan of acid, the lines thus exposed are bitten into the copper plate and in this way the etching is made. When completed, the ground is, of course, removed and the plate is then ready for printing.

Everything concerned with the process of producing a fine work of art in an etching requires care, diligence, and the greatest amount of loving patience.

Colored etching should not, in the opinion of the world's greatest etchers, ever be attempted. Joseph Pennell, the Brooklyn firebrand, as far as being a "fighting artist" is concerned, thinks that hanging is too good for those who "hand tint" etchings.

No; we must throw in our lot with the painter-etcher as, *par excellence*, the true artistic worker in black and white. No one who cared to study, or even to casually visit the recent exhibitions have failed to have been struck by the artistic atmosphere which pervaded there. It is always beautiful work,

with but few exceptions. Work which deserved to hang on the walls of the artist, the truly loving collector, the student of form and dexterously arranged and perfectly understood black and white. We have chosen, from amongst a very notable collection of art works, a few which we think may render some good account of themselves when reproduced and reduced. They are typical works, and in themselves not only a powerful plea for the cause which gave them birth, but a full, sufficient, and lasting confirmation of our contention.

Of the subjects which we have reproduced from former and recent exhibitions of the various societies we mention the excellent one of the Canterbury Cathedral, by W. Brown who, as you will notice, uses a strong, vigorous line. Also, "Woman Bathing Her Feet," by Urs Graf. This etching, upon iron, reproduced from J. B. Lippincott's "Art of Etching," is the first known one to carry a date, though those of Hopfer and the Master of 1515 are almost certainly earlier.

Another of the early ones, reduced in miniature on page 43 here, is signed by "The Master of 1515,"—probably a German. It was done by the earliest artist to use the bitten line known in Italy. The background and shading are drypoint. One of the originals of this figure study is in the British Museum.

Baron Huard's "The Mill" is reproduced on page 40 from a print furnished by Frederick Reynolds. Mr. Reynolds uses one of the machines pictured in connection with this article for his print work. Margaret Manuel, of New York City, has executed a fine landscape "In the Heart of the Cumberland, Tennessee," and we reproduce, in rotogravure, two of the paintings of Anders Zorn, would-famous etcher. It will readily be seen that process work cannot give due justice to etchings and paintings, but to print an edition the size of THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST, on an etching press, would require thousands of etched plates and months of time.

Altogether these are worthy examples, in miscellany, of what etching amounts to and we may mention that, in some instances, the impressions may be purchased from the artists at commendably small prices. In oil painting one may fumble away for months on one canvas, says the author, in "The Art of Etching," and yet arrive at something, without necessarily showing the traces of one's many tentative efforts. This is at least a common enough practice.

But in attacking a copper or zinc plate

one cannot go to work in that manner. If one finds the initial planning to be wrong, it is better to throw the plate away and (with added experience) start a second; and (may be) after that, a third. But all this means that the mind is being made up on the copper when it might have been satisfied by working the matter out in another medium—a medium far less exasperating and decidedly more economical.

Another quality is essential—and if the student is without it, it must be acquired—Patience. This bears repeating.

This may apply almost equally to every art, but is certainly a *sine qua non* in etching. One must be prepared to spoil plate after plate, not only as a tyro but *always*; and, having spoiled one, not to give up in disgust (I know a very fine painter indeed who began etching, and gave up the whole thing after his first failure), but to begin *again*; and to repeat this, when necessary, as long as one continues to etch!

One must never be afraid of *making mistakes*, but always of *giving up because of them*. The plates which do come off make it all well worth while. If the student thinks he has something definite to say in etching—having probably seen good work done by others in the medium, and feeling drawn towards it as sympathetic to the expression of what he himself sees—then by all means let him go ahead and try his hand. Only, let him go at it boldly, and, having made a mess of one plate, start making a mess of a second!

Although verbal advice from a master will probably save many blunders and disappointments at the outset, yet it is quite possible to learn what is essential from a textbook. I know this from personal experience; and though it takes longer, what one teaches oneself (through one's mistakes, largely) *sticks*, in a way that no knowledge can which has been gained from a teacher who *prevents* one making those same mistakes.

One of the dangers of the modern art school is that the students often have too much done for them; and this is fatal when the course is over. I was once visiting one of the best-known schools, and asked one of the women students what strength of acid she was using. The astonishing answer was: "I don't know; it's what we have given us!" No doubt this was individual slackness on the part of the student, but if she had had to go out and buy, and afterwards mix, her acid, she *could* not have answered as she did.

The painter-etcher, unlike some students, has had to struggle for his very existence, and even now his full need of justice and appreciation is delayed, but in him lies the

salvation of the black and white art. We cherish our Rembrandt etchings, our Durer woodblocks, and collect them. We shall only collect translators' etchings and engravings in the future for the art that is in the work of the engraver and etcher, and as for photography we shall never collect it at all, unless as a "morgue clipping." We have spoken our mind very freely in this matter, and will as freely give place to anyone who may care to take up the brief for the defence.

AMERICAN ART EXPERTS VISITING RUSSIA

Dr. Basheford Dean, of the Metropolitan Museum of Art, accompanied by Dr. C. H. Brinton a well known American art critic, and Stephen P. Dugan, of the New York Institute of International Education, has been visiting Moscow to become acquainted with the Moscow Art Gallery, Museum and general cultural conditions. Dr. Dean is reported to be negotiating for an interchange of art objects of Russia and the United States.

PHOTOGRAPHY

By FELICE GOURDIAN

From rippling stream, from wood, from
sunny glade,
From dreary moorland and from breezy
wold;
Where lurk the mysteries of light and shade;
Where autumn tints the mellowing scene
with gold,
What time its summer garb begins to fade;
Where winter sits enthroned in icy hold,
Limn'd by the sun's unerring pen, they come
These pictures of our happy island home.

What happy days by the deep-sounding sea,
What lazy musings by the silent mere,
What pleasant rambles o'er the dewy lea
Come back to memory's view, distinct and
clear,
Friends that we've loved, and lost, again we
see
Amid the scenes their presence rendered
dear!
And while these triumphs of our craft shall
last,
The past to us cannot be wholly past.

PORTRAIT BY PERRY

R. Hinton Perry has finished and exhibited an attractive portrait of Miss Harriet Camac. The painting is at present on view in Newport.

Page Forty-six

TURKISH ARTISTS TO DESIGN NEW STAMPS

Artists will soon begin work on the new Republican postage stamps of Turkey, which an English firm is to manufacture. It is planned to make the new stamp an artistic contribution to philately. The designs will show a portrait of the present President of the Republic, Ghazy Kemal Pasha; a view of the valley of Kizil Irmak and pictures of the old Fortress of Angora, the famous white wolf of Turkey and different historic events of the country.

The new issue of stamps will be solely designed by Turkish artists. Foreign artists and designers are strictly excluded from the competition.

COLONY FOR ARTISTS

Isaac A. Benequit, a real estate operator, has given the Culture Club, 303 Fifth avenue, New York City, seventy-seven acres of land in south Jersey, between Philadelphia and Atlantic City, to found an artists' colony, it is announced by Albert Sonberg, president of the club.

Mr. Sonberg said plans for developing the colony were under consideration, and building would probably begin in a short time. The object of the Culture Club is to lend a helping hand to obscure and needy painters, sculptors, musicians, etc.

The value of the land, Mr. Sonberg said, is about \$100,000. The colony will probably be named in honor of Mr. Benequit.

WHAT IS ART?

Art is not painting, nor sculpture, nor decoration, nor architecture, but all of these; it is the patient doing of the right thing well, in a spirit of love, that the result may be seemly, just, and beautiful. Therein is the difficulty. We all know that we can be taught to admire a certain school of painting, to prefer certain lines in decoration, to discriminate between styles of architecture—all this, and more, we can learn with our heads, but can we all feel in our hearts the seemly, the just, and the beautiful?

George Moore, in *Modern Painting*, says: "The original taste of man is always for the obvious and the commonplace, and that it is only by great labor and care that man learns to understand as beautiful that which the uneducated eye considers ugly."



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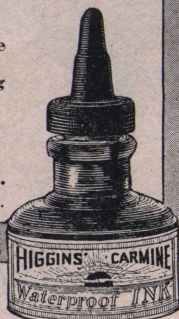
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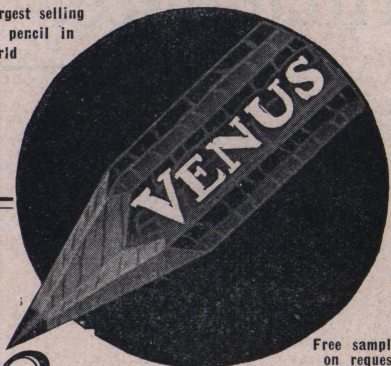
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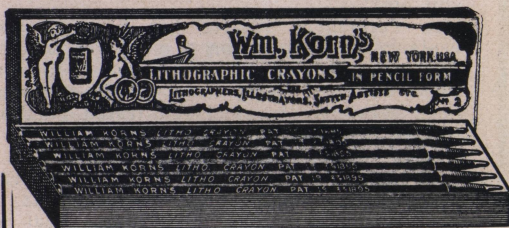
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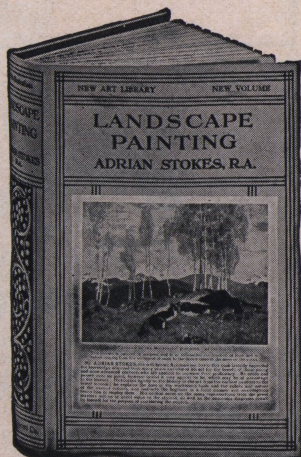
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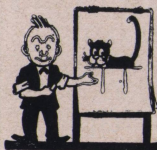
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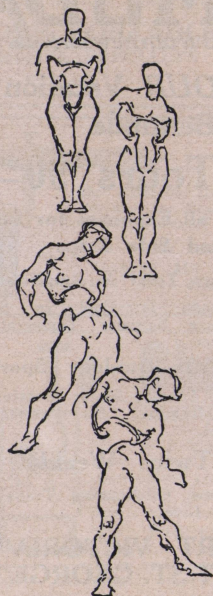
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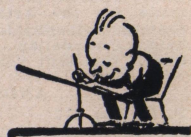
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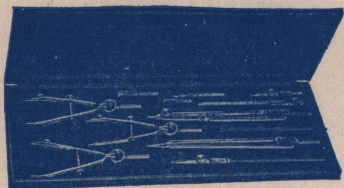
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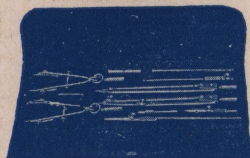
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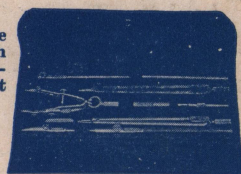


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